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The American Guild

of Banjoists, Mandolinists and Guitarists

YEAR BOOK

1916 :: 1917



SOUVENIR OF THE
SIXTEENTH ANNUAL CONVENTION
BOSTON, APRIL 29 - MAY 2, 1917

ON DISPLAY

We have never before held an exhibit at a Guild Convention. You can readily see the advantage to those that attend. Be sure to look us up at Room A on the first floor. A representative line of publications will be at your disposal, interesting, and at the same time commercially beneficial. An opportunity you don't want to miss. A moment's visit at our exhibit may save you an hour, a week, or even a month's time or inconvenience after you get home. It will put you in personal touch with up-to-date matters concerning the plectrum family of instruments.

MANDOLIN ORCHESTRA

Modern publications of standard classics and popular hits for full mandolin orchestra, including mandola, mando-cello and mando-bass parts in both universal and transposed notations; banjo parts in A and C notations, and a good many numbers with regular orchestra parts. Superb arrangements by H. F. Odell, also by Louis Tocaben. Ukulele and Steel Guitar Parts have been added to our late numbers, thereby making the most complete modern instrumentation obtainable.

BEGINNERS' MANDOLIN ORCHESTRA

If you are a club director, or teach mandolin clubs, "The Peerless Beginner" is just what you are after; same is published for full mandolin orchestra, also regular orchestra. Mandola, mando-cello and mando-bass parts are to be had in the Universal Notation only. Banjo part in both A and C notations. Without even having a knowledge of music, this book will lead them up to the first grade. The only practical A-B-C book of orchestra playing. Sample First Mandolin Book free. Carl Fischer's Progressive Mandolin Orchestra Edition is the next step, a series of separate numbers, consisting of well-known standard works arranged in the first grade.

BANJO IN C NOTATION

Tyrell's New Standard System is the first complete, concise, simple method for Banjo in C notation. We have had J. A. Handley transpose to C notation some of the well-known old-time teaching numbers. You will find the acme of banjo arrangements in our new publications, which are to be had in both A and C notations, arranged by Zarah Myron Bickford.

GUITAR

Through lack of desirable material, this instrument has been somewhat neglected. With the assistance of Vahdah E. L. Olcott-Bickford, we have issued some of the most well-known classics which especially adapt themselves to the Guitar for teaching purposes as well as concert. Of course, an Olcott-Bickford arrangement or transcription means Guitar perfection. For a complete, simple and thorough method, Lopes Guitar Instructor cannot be excelled—a boon to teacher as well as pupil. We also control the entire catalog of Guitar Solos formerly issued by Antonio Lopes.

MANDOLA

Carl Fischer Tenor Mandola Method, by Louis Tocaben, in Universal notation has brought the Mandola such prominence that a present-day mandolin orchestra is hardly considered complete without this instrument. This method, simple and complete, is the only one issued.

UKULELE

Leon Coleman is the author of "The Ukulele and How to Play It," the most complete, the simplest, the cleverest method published; also contains instructions for the Taro Patch Fiddle. Our new popular publications for Ukulele are arranged by Zarah Myron Bickford, and can be had with Steel Guitar acc., Regular Guitar acc., or Piano acc., which permits of using these arrangements in various combinations.

STEEL GUITAR

"The Steel Guitar and How to Play It," by Leon Coleman. This method is profusely illustrated, making the most difficult phases of this style of playing very simple. The manipulation of the steel so thoroughly illustrated and explained makes the book most valuable. Zarah Myron Bickford, who is arranging our popular numbers for steel guitar, has done so with his usual musicianly skill. Ukulele acc., Steel Guitar acc., Regular Guitar acc. and Piano acc. have been added, making varied combinations possible in playable form.

HARP

Method, Studies and Solos in modern form; including the writings of such prominent composers as Gertrude Ina Robinson, Van Veatchton Rogers, and D. Alberti. Comprises the largest catalog of Harp publications issued in this country. Harp Solos, Two Harps, Harp and Piano, Violin and Harp, etc., etc.

COMPLETE CATALOG

Comprehensive, graded and classified; in fact, a complete ready reference guide of publications for Mandolin, Guitar, Banjo, Mandola, Mando-cello, Mando-bass, Ukulele, Steel Guitar and Harp. For teacher, student and artist. Can be had on request without any charge whatsoever. Your name if sent will be listed to receive catalogs and advertising matter from time to time. Let us have your name.

CONCLUSION

For up-to-date club directors, we conduct a Monthly New Issue proposition, which we are sure if investigated will interest you. Ask, and let us write you about it. We also send music on approval to responsible parties, references required. We carry the largest domestic and imported stock of publications for these instruments in the country. Consequently, we can give you best service. Try us; make your first letter bring you what is wanted.

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The Lyon & Healy Own-Make Mandolin Mandola and Mandocello

The crowning achievement of a long career of mandolin making!

These great features are incorporated in all of these instruments:
Violin arched back and top; Compensating tail-piece and bridge;
Scientific scale. The style "A" here illustrated is also fitted with
an artistic scroll head as shown.



Lyon & Healy Own-Make Mandolin
Style "A"

LYON & HEALY, CHICAGO



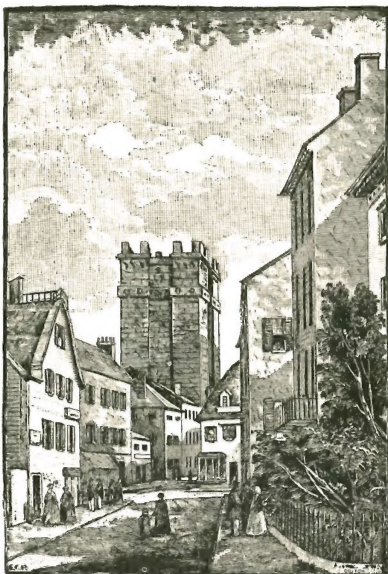
A VEGA WELCOME

Means that it is our aim to give the leading Artists of today, Instruments that they will recognize as having those qualities which are necessary to meet their most critical demands.

YOU may be interested to look at an old print of one of Boston's busiest corners today. There are many points of historic interest in Boston and vicinity, and we hope our Guild Convention visitors will see as many of them as possible before they go.

We extend a cordial invitation to all to visit the factory where the celebrated Vega mandolins, banjos and guitars are made.

Our new factory we hoped would be ready at this time, as it is only a few minutes' walk from the headquarters at the Copley Plaza Hotel.



WHEN you make up your mind to have the Vega, it is then you have made a start as one of the many Vega enthusiasts.

GLADYS MOORE, who is one of the leading lady banjoists, will play a Vega DeLuxe Tu-ba-phone banjo at the Sunday evening concert. Banjoists will recognize the splendid work of this player and her Vega Banjo.

GUISEPPE PETTINE and his Philo-Plectra Orchestra are sure to make a big hit. The thoroughly drilled orchestra, under the leadership of this celebrated artist, will demonstrate the full capabilities of Vega Instruments.

SIG. CARLE, Mandolinist of Providence, R. I., has appeared at Providence and New York Conventions. This fine artist will be heard again at the Sunday Evening Concert. He uses a Vega Artists' Mandolin—the artists' choice.

MISS JULIA GREINER of New York City is the best-known mandola soloist before the public today. There are only a very few soloists on the mandola and it is too bad that this splendid instrument does not draw more to demonstrate its wonderful qualities. You will hear in Miss Greiner, an artist whose playing is a revelation of what can be brought out of the mandola. The wonderful qualities of the Vega Lute Mandola meet her critical demands. She wrote us a few weeks ago as follows: "The wondrously beautiful Vega Mandola, both in tone quality and workmanship, was tried out at a concert the other night, and am happy to state it came up to my highest expectations. It is a marvel of marvels, and in my estimation the Vega instrument has never been equalled.—From a satisfied Vega Mandola owner."

G. MUDER of Tarentum, Pa., has long been recognized as a soloist and composer of the highest standing. He writes further: "Your Vega Lute Mandolin is absolutely the finest mandolin in every way that I have ever seen. I shall always be glad to push your instruments whenever I have the opportunity." Later: "The Vega Special Guitar received—a fine instrument, like all Vega products—tone of beautiful quality—a guitar of remarkable excellence."

ANY Mandolin player will find the Mandolin-banjo a great addition to his repertoire. It can be used in solo, quartet, or club work and puts a life and a snap into the musical world which has made a new star in the Musical Arena.

VEGA Banjo orchestras are increasing in numbers and popularity. The wide-awake teacher is quick to take advantage of the opportunity to get an orchestra bearing his name before the public.

LET US MAIL YOU CATALOGS FREE
Banjos, Mandolins, Tenor, Guitar and
Cello Banjos, Vega Mandolins and Vega
Guitars; also that last issue, just out,
"Voice of the Vega."

THE VEGA CO.
62 Sudbury St., Boston, Mass., U. S. A.

The
Gibson
Ladies'
Quintet,
Jackson,
Mich.



"Every One a 'Gibson'-ite."

WHEN ambition to purchase an instrument is greater than ability to discern instrument merit, luck, rather than laws of construction, decides the make bought.

Your instrument is the measure of the intelligence of the maker; the measure of the wisdom of the buyer and of the musicianship of the user.

Therefore, an instrument is as meritorious as its owner's understanding, i.e., in the ratio that he knows the laws of acoustics, the science of vibration, and the principles of proportion, or, in short, right-instrument-construction, does he purchase intelligently.

Consequently, when your instrument is seen to have a

(1) Tilted neck, high bridge, extension string attachment, you know that the competent to judge understand that that construction secures maximum string pressure at minimum string strain, and, therefore, you are able to vibrate a larger and thicker sounding-board, and thus secure a bigger tone than is possible to duplicate in any other construction.

(2) Furthermore, if your instrument be a "Gibson," the sounding-board is tapering in thickness from center to circumference, so that as vibrations weaken as they travel outward from the bridge, a lessening thickness of sounding-board is commensurate with the weakening in force of vibration; thus the area of sounding-board is proportionately extended, and, therefore, tone, in the same ratio, is increased.

FURTHER "GIBSON" ADVANTAGES

- | | |
|---|--|
| (3) Non-warpable necks. | (8) No ribs to become unglued. |
| (4) Stradivarius arching. | (9) Easily held. |
| (5) Vertical set string drums. | (10) Elevated guard-plate. |
| (6) Side-of-neck position dots. | (11) Increased compass. |
| (7) Low body for high-position fingering. | (12) Patented bridge that eliminates the sharpening of tones in upper positions. |

Scores of other superlative points in BOOK "J" FREE FOR THE ASKING

See the "Gibson" exhibit, Copley-Plaza Hotel, April 29th to May 2nd

Gibson-Mandolin-Guitar Company

518 Harrison Court

Kalamazoo, Michigan

H. F. ODELL, 165 Tremont Street, Boston Distributing Agent

Sixteenth Annual Convention

Program and Year Book—1916=17



MR. W. M. RICE



MISS ALICE E. HILL



MR. W. C. STAHL



MR. E. F. GOGGIN PRES.

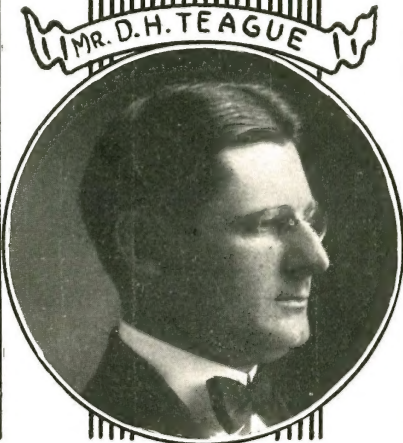


MR. GEO. C. KRICK VICE-PRES.

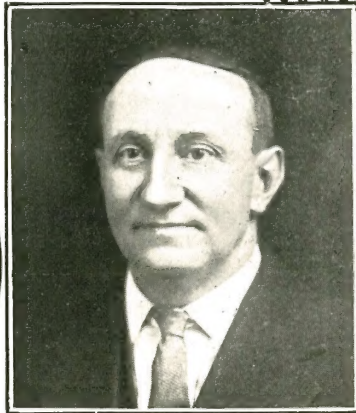
AMERICAN
GUILD
1917



MR. C. S. DELANO



MR. D. H. TEAGUE



MR. PAUL GOERNER

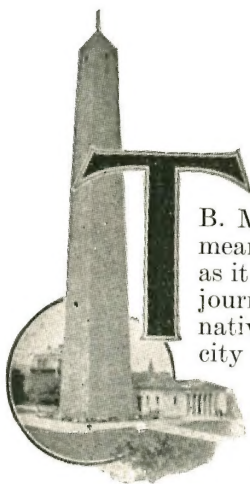


THE LUTINA QUARTET



THE VERSATILE FOUR

Two Feature Attractions of the Artists' Recital, April 29. Personnel of the Lutina Quartet (left to right): Julia Greiner, Z. M. Bickford, W. J. Kitchener, Vahdah Olcott-Bickford. Personnel of Versatile Four (left to right): Albert C. Sherman, Jr., Gladys Moore, G. I. Pettengill, Vora Moore.



THE Sixteenth Annual Guild Convention means not only a great gathering of B. M. & G. musicians, but much more. It means a silent sermon on American Liberty, as it also means a journey to and a short sojourn in the American Mecca for millions of native and foreign tourists—Boston. The city is wonderfully rich in art, music and literature; it is dowered with delightful spots, enticing environment and music atmosphere, with historic reminiscences greeting one at every turn. No true and artistic Guilder should miss

this second convention to be held in Old Boston (1902-1917); no real Guilder can afford to miss visiting the haunts of Longfellow, Lowell, Emerson, Parker, Garrison, Webster and hosts of other notables—no good Guilder will want to miss the opportunity to climb Bunker Hill monument, or to ramble through the almost endless halls and corridors of the magnificent Boston Art Museum (pictured below), or to place foot on the almost sacred ground of the historic old Common. And we must not forget that Boston is the home of the first monster Peace Jubilee of music, held on the very spot now marked by the official hotel, nor that it is the original home and long dwelling place of artistic American minstrelsy when the banjo was king. All in all, what with the increasing membership and prestige of the Guild, the new plan of convention management, the unusual attractions offered by the convention, and the magnetic influence of the convention city, the “Sixteenth Annual” is staged under most auspicious circumstances, and should set a new convention record for the Guild, and generate a still greater enthusiasm for B. M. and G. advancement.





Convention Executive Committee (1916 Board of Directors)

Cora L. Butler

W. J. Kitchener

Wm. Place, Jr.

W. T. Holt

D. L. Day

Giuseppe Pettine

Walter Vreeland

THE sixteenth annual convention of the American Guild of B. M. & G. marks a complete diversion from established precedent in convention management. An unforeseen circumstance had thrown upon the directors the responsibility of making new arrangements for the "Sixteenth Annual," for, with both of the co-managers removed from the designated convention city to new and widely separated fields, it was obviously impossible to conform with the wishes of the Guild as expressed by the vote in the Washington session, and the subsequent resignation of Messrs. Place and Buttelman left us without home or sponsors for the 1917 meeting.

Exercising the authority vested in them by the By-Laws of the Guild, the Directors, therefore, assumed entire charge of this convention by appointing themselves managers, and selecting a score or more of our members to assist them, the work being divided, and a committee placed in direct control of the arrangements for each of the various convention features, under supervision of the S. T.

The list of committees is printed on this page, and the casual reader, in mentally computing the wide range of effort and the amount of actual work involved in preparing for a convention, as depicted by the various divisions denoted in this list, will marvel that one or two men have ever accomplished the feat of managing a Guild Convention—and lived to tell the tale.

Whether this plan as evolved by the 1916 Board of Directors will establish a precedent for future conduct of our conventions is a question which can only be decided by the members of the Guild. Theoretically, it seems the only logical plan, but, inasmuch as

this is written before the convening of the 1917 session, the actual test—the success of the convention and a practical demonstration of the advantages of committee management—must be the basis for any action in the way of official recognition of the innovation.

Even at the date of this writing, however, with the acrid test of Guild opinion some six weeks distant, it is apparent that the advantages over the old plan are too marked to permit of the adjournment of the Boston meeting without considering the adoption of the new idea—or at least a modification of the 1917 plan, which will afford future convention managers the assistance of competent committees of specialists.

THE CONVENTION FEATURES

NO previous Guild convention has offered so much in the way of educational features as does the 1917 meeting. The Round Table, Educational Hour, Question Box and Chapter Session and Discussions provide a well-rounded program which, under the direction of unquestioned authorities, crowd the working hours of the program to capacity. Of the musical events, next to the concert, chief interest centers in the artists' recital. This affair, in the nature of a reception tendered by the Guild to friends and visiting members, will present a program of high order, including numbers by J. J. Derwin, banjoist; Walter Vreeland, guitarist; the Lutina Quartet, the Versatile Four, Giuseppe Pettine, Vincenzo Carli, mandolinists, Lloyd Loar, mandolist—all well known as leading artists. The Trade members' program on Wednesday offers a novel educational and musical treat combined.

CONVENTION COMMITTEES

Executive Committee. Walter Holt, Washington, D. C.; Miss Cora Butler, Port Richmond, N. Y.; W. J. Kitchener, New York, N. Y.; D. L. Day, Boston, Mass.; William Place, Jr., Providence, R. I.; Giuseppe Pettine, Providence, R. I.; Walter F. Vreeland, Boston, Mass.

Concert Committee. Walter Vreeland, Boston, Mass.; Giuseppe Pettine, Providence, R. I.; W. M. Rice, Cambridge, Mass.; Z. Myron Bickford, New York City.

Hotel and Reception Committee. Edward Howe, Boston, Mass.; Geo. Bemis, Boston, Mass.; Fred C. Martin, Boston, Mass.; Joseph Audet, Boston, Mass.; Mrs. C. V. Buttelman, Boston, Mass.; J. A. Handley, Lowell, Mass.; Ethel Bacon, Meadville, Pa.; Mrs. E. F. Goggin, Schenectady, N. Y.; Mrs. W. J. Kitchener, New York City.

Banquet and Entertainment Committee. C. V. Buttelman, Boston, Mass.; John Worley, Boston, Mass.; Fred C. Martin, Boston, Mass.; F. E. Cole, Boston, Mass.; Walter Jacobs, Boston, Mass.

Literary and Educational Program Committee. Cora L. Butler, Port Richmond, N. Y.; L. A. Williams, Kalamazoo, Mich.; Alice Hill, Washington, D. C.; Daniel Teague, Peekskill, N. Y.

Trade Exhibits Committee. D. L. Day, Boston, Mass.; J. C. Freeman, Chicago, Ill.; George Maulbetsch, Newark, N. J.; Wm. C. Stahl, Milwaukee, Wis.

Convention Program

Saturday, April 28

8.00 p.m. Annual meeting of Board of Directors at Guild headquarters.

Sunday, April 29

Arrival and registration. Guild office in Official Hotel open all day.

6.00 p.m. Reception and artists' recital in ballroom annex, Copley Plaza.

Monday, April 30

10.00 a.m. Business session (order of business as stipulated by Guild by-laws).

12.30 p.m. Recess for lunch.

2.00 p.m. Business session.

3.30 p.m. Round table. Five-minute papers: "Memorizing," D. E. Hartnett; "Teaching Music as an Art," G. C. Krick; "Pupils' Recitals," S. A. Thompson; "The String Quartet," B. DeLoss; "Keeping Accounts and Making Collections," A. J. Reams.

5.00 p.m. Committee and board meetings.

8.00 p.m. Annual festival concert, Jordan Hall. (See complete program on page 9.)

Tuesday, May 1

9.30 a.m. Business session.

10.00 a.m. Special educational program. Papers, discussions and demonstrations: "The Harp Guitar," Walter Boehm; "The Irish Harp," Wm. Place, Jr.; "Hawaiian Instruments," C. S. DeLano; "Tone Production," William Place, Jr.; Question Box, conducted by W. J. Kitchener.

12.30 p.m. Recess for lunch.

2.00 p.m. Chapter program, opening with organization procedure in charge of Field Secretary C. V. Buttelman. Chapter session conducted by Arthur Bamforth. Papers and one-minute talks. Active participants in program: Robert Holmes, Plymouth; Wm. B. Evans, New York; Miss Bacon, Meadville; Mrs. Hilton, Schenectady; J. H. Wark, Union Hill; Daniel Teague, Peekskill; F. E. Savale, Orange; Vahdah Olcott-Bickford, New York; Jas. H. Johnstone, Kal-

Tuesday, 2.00 P. M., continued

amazoo; Walter S. Piper, Cleveland; W. J. Kitchener, New York City; Ernest O. Cooke, Brattleboro; Mrs. L'ella Griffith-Bedard, Atlanta; W. Ewing Marks, Salem; Mrs. Edna Dole-Wilcox, Battle Creek; Charles A. Templeman, Sioux City; Walter C. Bave, Marion; E. F. Goggin, Schenectady; Frank B. Richardson, Cleveland, Okla.; Z. Myron Bickford, New York; Wm. Place, Jr., Providence, R. I.; Miss Cora Butler, Port Richmond; Alice E. Hill, Washington.

(This part of the program will include a debate on the subject "Resolved, that the banjo is the most useful of the fretted instruments." Affirmative, Z. M. Bickford, D. E. Hartnett, W. J. Kitchener. Negative, Alice Hill, B. W. De Loss, C. V. Buttelman.)

4.30 p.m. Students' contest. Trophies presented by Wm. Place, Jr., C. V. Buttelman and the Vega Co. Special awards to be made at the discretion of the judges (A. A. Farland, Vahdah Olcott-Bickford and S. A. Thompson).

6.00 p.m. Annual banquet and entertainment. Special and mysterious entertainment during serving of banquet. D. E. Hartnett, toastmaster. Toasts: "I Want to Come Back from Michigan," Wm. Place, Jr.; "A Breeze from Nebraska," Frances Potter; "Sliding up Hill," L. A. Williams; "Keeping in Tune," Alice E. Hill; "Old Times and New," Cora L. Butler. Toasts limited to four minutes. Toastmaster empowered to use violence to enforce this rule or to prevent undue seriousness. Toastmaster also at liberty to introduce speakers not on program, to change order of program, or adopt any other expedient which may be deemed essential to full and unhampered enjoyment of the Guild's annual frolic.

Wednesday, May 2

10.00 a.m. Trade members' program. Music and demonstrations provided by exhibitors.

12.30 p.m. Recess for lunch.

2.00 p.m. Closing business session, reports of committees, etc. Balance of day devoted to sight-seeing.



ALFRED A. FARLAND
Banjo Soloist



MISS JULIA GREINER
Mandola Soloist



GEORGE C. KRICK
Guitar Soloist



THE BICKFORDS
Duettists

A group of the 1917 Festival Concert artists. The program for this concert introduces more artists than any previous concert ever given in the B. M. G. world, and only by limiting the numbers as to length and by eliminating encores is it possible to crowd such a rich musical feast into one concert of formal time duration.

The Sixteenth Annual Festival Concert

IT is an established fact that of the many convention features which are of interest to Guild members and the public in general, the Festival Concert is paramount, in that it affords a pleasing demonstration of the higher development of fretted instrument music by artists of wide reputation. The 1917 concert fully maintains the high standard set by the past fifteen convention festivals, offering a comprehensive program, the variety and scope of which, with the time limitations imposed in keeping within the customary concert period, must necessarily obviate any possibility of tediousness. The assisting artists are too well known to the Guild to need introduction, and the following brief outlines and press comments will hardly offer anything new.

* * *

ALFRED A. FARLAND

A banjoist who is ranked with the greatest artist-musicians, whose playing has delighted music lovers all over the world, and who, since his first appearance as a concert soloist at the Academy of Music in Philadelphia (Jan. 14, 1893) has maintained supremacy as a master of the "only American instrument."

"More marvelous than Paderewski."—*New London Telegraph*.

"More Amazing than Kubelik."—*Boston Transcript*.

"Simply marvelous."—*New York Herald*.

"Astounded his auditors."—*Cincinnati Commercial Tribune*.

"Impossible to describe Farland's power."—*San Francisco Examiner*.

"No one ever played the banjo as Farland plays it."—*Stewart's Banjo Journal*.

"Never was such banjo playing heard here before."—*London (Eng.) Banjo World*.

"Fully sustained his big reputation."—*London (Eng.) Era*.

"It was a matter of excitement to hear Farland, for the man has a technique that makes one begin to believe possible what one reads of Paganini himself. His banjo, whines like the wind, and oftener sounds like a 'cello, a violin, or a harp, than it does like a banjo. Those who fell into a frenzy at Kubelik's technical feats should not miss an opportunity of hearing Farland's still more amazing exploits."—*Boston Transcript*.

* * *

STELLARIO CAMBRIA

Born and educated in Italy, the home of the highest development of mandolin artistry, Signor Cambria since locating in this country has held place among the leading exponents of fretted instrument music. The *New York Record*, in its report of a recent concert appearance, said in part: "It was a treat to witness such phenomenal facility of the fingers, brilliant and wonderful tonal expression, a perfect tremolo and natural

understanding of music as possessed by Signor Cambria." As an example of the light in which Signor Cambria's artistry is regarded by musicians in other fields, the words of Mr. A. S. Brook, president of the National Association of Organists, are significant: "The public has been accustomed to consider the mandolin a very humble instrument, but Mr. Cambria's skill showed his audience that the mandolin was worthy of the most ardent study and possessed possibilities hitherto undreamed of."

* * *

GEORGE C. KRICK

A soloist who has appeared in many of these Festival concerts and who holds unquestioned place among the foremost guitarists of the day. An acknowledged authority, vice-president of the American Guild, Mr. Krick is known everywhere that the music of the silvery-toned "B. M. & G." family has penetrated.

"His technique and phrasing gave wonderful expression to several exquisite melodies."—*Record*.

"Mr. George C. Krick, guitar soloist, scored a phenomenal hit, and his playing was one of the leading successes of the concert. His technique is most remarkable, and his phrasing and expression are musicianly and in good taste."—*Cadenza*.

"Mr. George C. Krick played in his usual musicianly manner, and again showed himself to be a soloist of the first rank. His execution is marvelous."—*Crescendo*.

* * *

THE BICKFORDS

The mando-cello, a comparatively new member of the mandolin family, is rich in possibilities for an artist of the temperament, training and musical insight of such a soloist as Zarh Myron Bickford, and by the happy arrangement whereby Mr. Bickford will appear in duet with Mrs. Bickford, the eminent guitarist, the mando-cello will be heard at its best, for the beauty of the fretted 'cello is admirably set forth in its melodious blending with the singing tones of the guitar. These artists have an international reputation, and their appearance in Boston is a decided treat to music lovers.

"Mr. and Mrs. Bickford are artists of the highest rank. They are incomparable in their playing on the guitar and mando-cello. Their range of selections is very wide and their rendition always excellent. They are charming musicians."

"Perfect mistress of her instrument and understands to perfection the art of handling it."

"Mr. Bickford created a furore with his artistic solos."

"Mr. and Mrs. Bickford transcribe and arrange many of their selections. Their music has a charm and distinction all its own. They are delightful in their work."



THE PETTINE PHILOPLECTRA ORCHESTRA, Providence, R. I.
Sig. Giuseppe Pettine, Conductor

First Mandolins—Mrs. Imogene Mason, Vinnie Mowry, Olive Dakin, Ruth Mackinnon, Violet Baeney, Marian Lloyd, Vincenzo Carli, Clinton S. King, G. DeNicola, J. Colavita, H. L. Matteson. **Second Mandolins**—Gwendoline Hazard, Margaret Potter, Ada Halton, Jos. Constantino, Herbert C. Lloyd, D. Movetti, R. Newton, Giuseppe Morinda. **Mandolas**—Carrie Brown, J. Morgigno, P. A. Lefebvre, A. Carbone, Chas. W. Eddy. **Mando-Cellos**—William L. Marsh, Herman Toro, D. Lewis. **Guitars**—Eleanor Nickerson, Thos. L. Phillips, D. DiSandro, Achille Troccoli. **Mando-Basses**—Rocco Litolf, Chester Hood. Sig. Vincenzo Carli, Mandolin Soloist. Clinton S. King, Concert-Meister.



GIUSEPPE PETTINE



STELLARIO CAMBRIA
Mandolin Soloist



WM. PLACE, JR.

MISS JULIA GREINER

For several years known as a favorite concert and lyceum artist, Miss Greiner has a wide acquaintance with music lovers throughout the country, and is especially well known in Boston. Her wonderful technic and interpretative ability are enhanced by a most charming personality. "Miss Greiner's chosen instrument, the mellow, full-toned mandola, is an admirable vehicle for her remarkable talent." "She has appeared as soloist at previous Festival Concerts, and, although one of the younger artists now before the public, has achieved an enviable reputation." Miss Greiner will play a composition written especially for her by G. Muder.

* * *

THE PLACE TRIO

The wonderful success of the famed Place Mandolin Quartet has achieved for Mr. Place a reputation as a quartet director and interpreter of chamber music second only to his renown as a mandolin soloist. Mr. Place's enthusiasm in the development of this form of fretted instrument music has become known widely, not only through his writings and teaching and the work of the quartet bearing his name, but in the creation of numerous highly successful organizations in various parts of the country. Therefore his latest effort in this line—the combination of flute and Irish harp with mandolin—will be received with deepest interest. This combination, by the way, was in the original plan for the concert program outlined by Mr. Place for the convention before his removal from Jackson shifted the convention and its management to other quarters, but of course, the personnel of the trio is changed.



WALTER VREELAND

Rice and the Harvard boys, who will, of course, uphold the traditional high standards of old Harvard in their snappy banjo club ensemble.

* * *

THE PETTINE PHILOPECTRA ORCHESTRA

Has already been heard at a Guild convention, and really needs no introductory comment here. The enthusiasm with which the performance of the orchestra was greeted at the Providence convention, and its more recent successes, are of common knowledge, and it is sufficient to state that the organization will maintain its previous standards, which, with the distinctive effects achieved under Mr. Pettine's direction, are conceded to be just about the last word in plectral orchestration and performance.

* * *

THE VREELAND ORCHESTRA

Mr. Vreeland's prestige as a guitarist and his natural preference for guitar effects would lead the average person to anticipate something especially interesting to lovers of the guitar in the offering of the Vreeland Orchestra, and neither guitarists nor any other true fretted instrument enthusiasts will be at all disappointed, for Mr. Vreeland—always up to the minute—not only strongly features the guitar



WILLIAM RICE

in his orchestra this year, but is giving prominent place to near relatives of that parent instrument of the fretted family—the steel guitar and ukulele. To make the effect more striking, Mr. Vreeland has given the steel guitar and ukulele section regular parts, he having especially arranged for this occasion the orchestrations he uses. In view of the fact that the "Hawaiian" instruments will undoubtedly receive especial attention during the convention, the work of Mr. Vreeland and his players will have much more than ordinary appeal.

* * *

THE HARVARD BANJO CLUB

Never before has a Guild convention been honored by the appearance of a college club, and, with due deference to the other star attractions on the program, it must be admitted that no greater drawing card could have been placed on a Boston festival concert program. Needless to say, the Guild heartily appreciates the co-operation of Leader Dunton, Coach

Inasmuch as this book is issued some time in advance of the concert date, the program as printed on page thirteen is subject to changes, although the committee has made every effort to assure accuracy.



HARVARD BANJO CLUB
Gardner Dunton, '18, Leader

Banjeaurines—E. C. Whittemore, M. Dodd, G. M. Glover, M. Fechheimer, L. C. Laughlin. **First Banjos**—S. R. Dunham, F. N. Stephens, A. L. Whitman, B. F. D. Adams, M. T. B. Spalding, J. S. Harlow. **Second Banjos**—W. B. Stevens, T. Jenney, A. G. Porter, D. P. Robinson, Jr. **Guitars**—N. L. Tibbets, J. F. Foster, S. F. Williams, E. M. French, J. M. Greene. **Tenor Banjos**—J. W. Geary, L. B. Leonard. **Cello**—W. Charak. **Traps**—S. Washburn.



THE VREELAND ORCHESTRA
Walter Francis Vreeland, Director

Mandolins—Helen M. Follen, Maud Moulton, Celia Murphy, Mrs. C. V. Freeman, E. E. Stackpole, Alice Paine, Emma Woodberry, Marie Welch, W. B. Savary, Mildred R. Colby, Amy Ivers, Chas. Cummings, Herb. McBride, Edw. Boyden. **Mandolas**—Maude A. Colby, Katherine Carpenter. **Mando-Cello**—J. A. LeCain. **Banjos**—Samuel Boole, F. E. Colman, Jr. **Guitars**—Anna K. Billings, Maud Ordway, Myrtle Locke, Catherine Welch, Anna Murphy, Evelyn Raynes. **Ukuleles**—Mrs. J. G. D. Gromer, Merle Daniels, Barbara Moran, Robt. Cameron, Jr. **Violin**—Helen Habel. **Hawaiian Steel Guitars**—A. H. Swann, Robert G. Gardner, Linton Johnson, S. F. Blish. **Piano**—Ruth Tisch, Marion Ordway.

Program

Sixteenth Annual Festival Concert

- (a) Overture, Stradella.....*Flotow*
(b) A Spring Morning, Intermezzo.....*Pettine*

PETTINE PHILOPECTRA ORCHESTRA
Giuseppe Pettine, Director

Banjo Solo

Chaconne from the 4th Sonata for unaccompanied Violin.....*Bach*
A. A. FARLAND

Mandolin, Flute and Harp Trio

Direction of Wm. Place Jr.

Mandola Solo

A Spray of Forget-Me-Nots.....*G. Muder*

MISS JULIA GREINER

("A Spray of Forget-me-nots" was written especially for Miss Greiner by Mr. Muder)

- (a) Angelus (From "Scenes Pittoresques").....*Massenet*
(b) Aubade Printaniere (Spring Serenade).....*Lacombe-Hildreth*

THE VREELAND MANDOLIN ORCHESTRA
Walter Francis Vreeland, Director

(In this number note that special parts are given to the steel guitar and ukulele section.)

Suite for Mando-Cello and Guitar

The Story of the Strings.....*Zarh Myron Bickford, Vahdah Olcott-Bickford*
(Composed expressly for this occasion)

1. In Happy Days (Tempo di Gavotte).
Typifying the period when the instruments of the guitar and lute family reigned supreme in the Courts of Europe.
2. Lament of the Strings (Adagio lamentoso).
Typifying the epoch when the fretted instruments were cast aside because of the increasing popularity of the piano.
3. Song of Triumph (Maestoso con esaltazione).
Expressing the song of final victory of the fretted instruments over the ignorance and prejudice in which they were so long shrouded.

ZARH MYRON BICKFORD, Mando-Cello
VAHDAH OLCOTT-BICKFORD, Guitar

- (a) The Midnight Flyer.....*Hager*
(b) Bull Frog Blues (Fox Trot).....*Brown-Shrigley*

HARVARD BANJO CLUB
Gardner Dunton, '18, Leader

Guitar Solo

- (a) Concert Etude, Op. 38, No. 8.....*Coste*
(b) Fantasie Hongroise, Op. 65.....*Mertz*
(c) Capriccio Arabe.....*Tarrega*

GEORGE C. KRICK

Mandolin Solo

Daybreak with the Wood Nymphs (Descriptive Fantasia) .. *Bruto V. Giannini*

Dawn Song
Awakening Dance

STELLARIO CAMBRIA

(This composition was especially written for and dedicated to Mr. Cambria)

Gen. Mixup, U. S. A *Thos. S. Allen*
PETTINE PHILOPECTRA ORCHESTRA



F. C. MARTIN

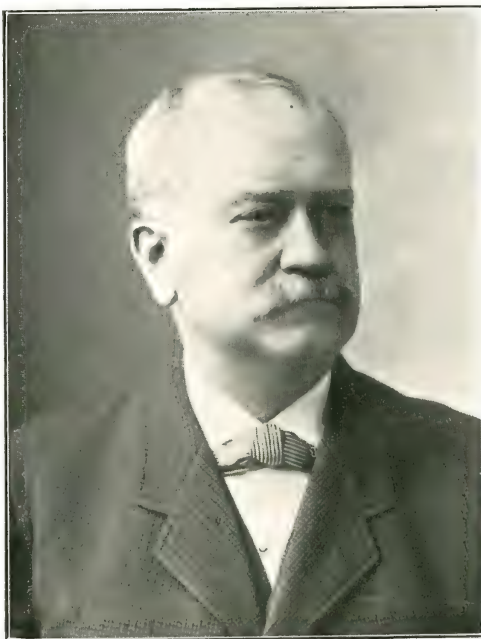


F. E. COLE



JOSEPH AUDET

*Four Members of
the Local Arrangement
Committee for the
Sixteenth Annual
Convention.*



GEORGE BEMIS

*Below, Copley Square,
showing Trinity
Church, Copley Plaza
and Boston Public
Library.*



THE SECRETARY'S SUMMARY

TO the member who is at all familiar with Guild statisticians, the figures presented by this year's report of the Secretary-Treasurer are indeed gratifying. Although mere figures do not amount to anything except as they afford a method of measuring achievement, a comparison of the figures for 1916-1917 with records of previous years plainly evidences the gathering momentum of our organization, and should hearten us for redoubled efforts the coming year.

MEMBERSHIP

In spite of the fact that, by provision of the By-laws, delinquent members are automatically suspended, it seems to be the custom for a certain portion of Guild brothers and sisters to forget or postpone the little matter of payment of dues. The fact that in a majority of cases this is but an oversight is proven by a Guild statistician who has figured out that 95 per cent of our members renew their membership from year to year. In other words, about 5 per cent of the professional members drop out each year and the balance pay their annual dues some time between January 1st and December 31st. It is interesting to note that, while only this small fraction of the professional members withdraw from the Guild each year, the personnel of our associate membership undergoes almost a complete change every three years, and it is felt by some of our teachers that there never can be much improvement in the status of associate membership, inasmuch as three years seems to be about the duration of active interest of the average amateur fretted instrument player.

Further facts developed by the study of the records indicate that of the 5 per cent of professional members who do not renew their membership each year, about half become ineligible to professional membership in the Guild by changing their vocation, leaving a trifle over 2 per cent as the yearly average of loss for unaccountable reasons—possibly dissatisfaction or lack of interest.

This shrinkage is usually more than made up by new members, as is evidenced by the continued growth of the professional membership yearly totals, which show a steady increase except in 1905, 1906, 1909, 1912, 1915, 1916.

Of the names which are dropped from the associate membership record each year a few are transferred to the professional list and it is estimated that something like 10 per cent of the present professional membership of the organization was recruited from the ranks of associate members.

This study of membership statistics is not only interesting, but it affords considerable food for thought. In the first place, the facts do not at all agree with the statements of those disgruntled ones who claim that the membership of the Guild is continually dwindling. In the second place, the Guild has effected at least a partial remedy for the unusually large depletion of the associate membership ranks each year—and that is through the organization of chapters, providing for an affiliation open to amateurs which offers all the advantages of associate membership and many more. Quite a large number of the present chapter members were formerly associate members of the Guild and, finding in chapter membership all of the benefits accruing through associate affiliation, they had no reason to continue to hold memberships in both classes. It is well known that the main cause of the tendency to lose interest on the part of our amateur players has been directly due to a lack of that active stimulant to enthusiasm and effort which is afforded by chapters and chapter work; therefore it is safe to say that a big turning point in Guild history came with the organization of the first chapter.

Furthermore we must face the truth that the associate affiliation, while it can never be discontinued as long as there exists a community without a chapter, can never attain the relative proportion which it had some years ago—when we found on the books a hundred more associate members than professional—unless something is done to give our associate members a more vital interest in the Guild and in their work as students.

As stated at the beginning of this report the figures for 1917 are very encouraging. One year ago—May 1, 1916 to be exact—only 153 professional members had paid their dues. On December 30, 1916, a trifle over 200 were listed as paid up for the year, the total being almost equal to the high-water mark for professional membership. On May 1, 1916, only 66 associate members had paid their dues but 558 chapter members were on the good side of the ledger. While the membership figures for the first four months of 1916 were a little below the average as far as professional and associate membership were concerned, nevertheless the total (including chapter members) was several times in excess of any previous enrollment while the totals for the year were anything but discouraging, something over 1200 Guild members being recorded—very nearly two times the highest previous record. This year's membership bids fair to outstrip our most sanguine expectations for at the time this report is sent to the printer our membership totals are as follows:

Professional	204
Associate	121
Trade	22
Chapter	972

1319

These totals of course include only those who have paid their dues for the current year. It is only reasonable to expect that the usual per cent of tardy payments will trickle into the Guild treasury, and the field secretary, by actual count, find that 211 names of good chapter members are omitted from the list printed in this book because the chapter secretaries of a few chapters failed to get under the wire with the 1917 tax.

A further point which should not be overlooked in considering the above tabulation is the fact that, owing to the war, only a few of our foreign members have paid their dues, and we can hardly expect to get into communication with our friends across the water or with many of our Canadian members, for that matter, until order is brought out of the present chaotic conditions.

Outside of the membership figures, there is considerable to interest us in the report to the field secretary. April 1, 1916, 31 charters had been issued. As this report is being written the sixtieth charter has been granted and applications are on file for several more. The list of Guild chapters has, of course, undergone continuous change. Some of the original chapters listed at Cleveland in 1914 were never organized. One or two chapters which were granted have been forfeited either by the dissolving of the chapters or by consolidating two chapters as one. A number of chapter secretaries, *pro tem*, were unable to finish the work of organization and their names were dropped from the roster. However, we cannot but feel satisfied with the extension work of the past year. On April 1, 1915, 53 chartered and unchartered chapters were listed; 9 have been dropped from the list, two by consolidating with other chapters. The number of chartered and unchartered chapters listed today totals 78, and if the rate of the past few months continues the balance of the year, the 100 mark will be passed by December 31, 1917.

It will be noted that as many chapters were chartered between the fifteenth and sixteenth conventions as in the two previous years. The truth is that until the appointment of deputy secretaries, authorized by the last convention, the field secretary had more work than one man could handle, and the wisdom of furnishing assistance to this important department is evidenced by the remarkable jump in chapter growth during the few months which have elapsed since the first corps of deputy field secretaries was appointed.

GUILD FINANCES

There are a few people in this fair land who are able to look lightly upon the matter of finance, but it is doubtful if the question of funds—the proper disposal of the same and, even more important, the method of securing the “where-withal”—has ever offered a fraternal organization a more serious problem than the Guild now has for solution. The Guild Chapters, like growing children, are constantly putting their parents to more and more expense, and, in spite of the rigid economy practiced, the lack of funds threatens to seriously hamper the fond parents in their efforts to provide for education and sustenance. Were it not for the fact that a number of our trade members generously replenished the Guild treasury in the past year, the Guild would have been totally on the rocks during the closing months of 1916. While it is not likely that the Guild will at any time refuse financial assistance from anyone, it is not reasonable to rely upon the generosity of our trade members, and it is absolutely necessary to provide means for meeting the expenses, or we must arrange to materially decrease the expense of our executive office by curtailing the extensive educational and extension work. The directors have proposed a constitutional amendment which will insure a little more income and a little less detail work for the Guild office to handle, but even this will not furnish sufficient funds to carry on our work on the large scale of the past few years, with the chapters increasing at the present rate.

Perusal of the Secretary-Treasurer's report is necessary to fully appreciate the force of the above statements, and to assist in the full realization of the difference in conditions prevailing in the executive office at this time over those of a number of years ago, comparative financial statements have been prepared for publication. It should be noted that of the total sum applied on the secretary's salary, all but \$90.00 was paid out on the salary of the Guild stenographer and bookkeeper.

While on the matter of finance it may be well to call attention to the apparent misconception on the part of some members as to the actual revenue derived by the Guild from our annual dues. Of each professional or associate member's dues received, \$1.00 must be turned over to the publisher of the official organ for the subscription of the member. This leaves for the Guild treasury \$1.00 for each professional member and 50 cents for each associate. There is neither profit nor comfort in this transaction—for the Guild office or for the publisher—the detail required in the handling of subscriptions and the extra delay caused in sending subscriptions through the two offices being responsible for unsatisfactory conditions, which it is hoped to remedy by the passage of the amendment previously announced in the official organ.

STANDARDS OF ATTAINMENT

This year sees another substantial step in advance in the perfection of the Guild Standards of Attainment, the complete standards for mandolin having been in operation for nearly a year. The banjo and guitar examinations have been only partly finished. There are at present enrolled in the Guild a number of members who completed their affiliation by passing the prescribed third-grade examination for banjo, mandolin or guitar.

Experience of the past two years has proven conclusively that it is impossible for the members of the standards of attainment committee to devote the time necessary to work out the examination outlines at any other time than during the summer. Therefore the examinations stand at this time practically as they were on October 1, 1916, and it is not likely that another step can be taken until the coming summer vacation. A fair idea of the amount of labor involved in the perfection of an edition of the standards—outline and examination complete for four grades—may be obtained by



ZARH MYRON BICKFORD
Mando-Cellist, Annual Concert



J. J. DERWIN
Banjo Soloist, Artists' Recital



LLOYD LOAR
Mandola Soloist, Artists' Recital

A Group of Guildites



GEORGE L. LANSING
Prominent Boston Teacher



C. V. BUTTELMAN
Goat IV



VINCENZO CARLI
Mandola Soloist, Artists' Recital

looking through the printed copy of the mandolin examination and outline on exhibition at the convention. (Published in the October, 1916, issue of the Official Organ.) Particular credit for work accomplished the past year is due Wm. Rice, who completed alone the first draft of Grades 1 and 2 of the banjo examination, devoting almost his entire summer vacation to this work, and to Mrs. Vahdah Olcott-Bickford for the first draft of the guitar examination. The personnel of the committee, as appointed in 1915 and re-appointed at the convention last year, is as follows: E. F. Goggin, Giuseppe Pettine, S. A. Thompson, Wm. Place, Jr., W. M. Rice, Walter Vreeland, Zahr Myron Bickford and Vahdah Olcott-Bickford.

CONCERT BUREAU

There was notable shortage of days and weeks in the past year from the standpoint of the Secretary-Treasurer and other Guild workers. However, a sincere effort was made to place the concert bureau in working order, and while a number of concerts were arranged with the help of the concert bureau, a definite working basis was not completed, and unless some arrangement is made to get more help in the executive office, it would seem advisable to give this particular department of the Guild work into the hands of a special committee. While the majority of chapters did not feel that they were ready to undertake the obligations involved by offering series or courses of fretted instrument concerts the past season, several chapters have gone on record as willing to start the ball rolling the coming season, and, in fact, it is likely that a concert trip will be booked in the West during

the coming summer for some of our artists, the details having been partly completed before convention time. It is suggested, therefore, that the 1917 convention authorize the appointment of a concert bureau committee to have sole charge of this very important work.

THE COMING YEAR

As these lines are being placed on paper the entire country is in a state of great uncertainty. Just what the future will bring forth none of us can tell. There is every reason, however, to anticipate a continuation of the extensive educational propaganda of the Guild. Never before have we had the united assistance of so many energetic and competent men and women. Never before has the Guild been so well known in every quarter of the country and of the globe, and never before has there been such unusual prosperity among those who gain their livelihood from the various branches represented in our association. The Guild has had no small part in bringing about conditions which have made possible this high degree of efficiency and the remarkable successes which have been so notable during the past year or two, both in the teaching field and among the students themselves. Therefore it behooves us to redouble our efforts, that we may continue to "advance and maintain" the interests of the banjo, mandolin, guitar and kindred instruments, for we have only started the work, and to diminish our efforts now would be to waste the splendid investment we have made. And, while we work, we must never lose sight of the prime purpose of our organization nor forget the significance of our motto, "The Guild for all and all for the Guild."

Cups
Won by
Louis Tocaben
1917
Guild Music
Contest



The
Winning
March is
Printed
on Page
19

GUILD STATISTICS
COMPARATIVE FINANCIAL STATEMENT

1910-1911	
RECEIPTS	
Balance on hand April 1, 1910	\$122.11
Dues Initiations, Fines, Pins, 9th Annual Concert, etc.	504.75
	\$626.86
DISBURSEMENTS	
Supplies, postage, salaries, pins, etc.	\$484.05
Balance on hand April 1, 1911	142.81
	\$626.86

1913-1914	
RECEIPTS	
Cash on hand April 16, 1913	\$260.79
Professional membership dues	308.50
Associate membership dues	264.00
Trade membership dues	76.00
Guild pins and cuts	31.75
Misc	.76
Total	\$941.80

DISBURSEMENTS	
Stenographer (Annual Convention)	\$15.00
Printing	64.50
Postage	40.00
Guild pins and cuts	20.18
Secretary-Treasurer Salary	360.00
Misc	5.36
	\$505.04
Balance in treasury April 15, 1914	436.76
Total	\$941.80

1916-1917	
Balance on hand May 1, 1916	\$46.13
RECEIPTS	
Professional memberships	507.10
Associate memberships	116.58
Per capita tax and charter fees	402.50
Trade dues	72.00
Pins and cuts	54.52
Misc., contributions, chapter subscriptions, etc.	479.90
Convention advance receipts	68.00
Total	\$1746.73

DISBURSEMENTS	
Salaries	\$730.75
Postage	73.35
Cadenza subscriptions	437.84
Office supplies	19.84
Stationery and printing	103.21
Engraving and electros	87.40
Misc., convention expenses, etc.	146.42
	\$1598.81
Balance April 10, 1917	147.92
	\$1746.73

YEARLY PROFESSIONAL MEMBERSHIP TOTALS SINCE THE GUILD'S ORGANIZATION			
1902	109	1910	197
1903	127	1911	201
1904	134	1912	158
1905	122	1913	237
1906	127	1914	242
1907	142	1915	214
1908	169	1916	206
1909	158	1917 (to April 10)	204

CONTRIBUTIONS RECEIVED, 1916	
Lyon & Healy, Chicago	\$25.00
Maulbetsch & Whittemore Co., Newark	10.00
Gibson Mandolin-Guitar Co., Kalamazoo	100.00
Carl Fischer, New York	10.00
Walter Jacobs, Boston	25.00
Giuseppe Pettine (R. I. Music Co.)	5.00
The Vega Co., Boston	25.00
Wm. C. Stahl, Milwaukee	5.00
C. V. Buttelman, Boston	125.00
	\$330.00

SUMMARY OF MEMBERS IN GOOD STANDING AT CONVENING OF ANNUAL CONVENTIONS										
	1907	1908	1909	1910	1911	1912	1913	1914	1915	1916
Professional	118	124	156	161	185	186	198	204	179	153
Associate	9	14	50	53	71	77	195	296	110	66
Trade	18	19	17	17	18	20	25	27	25	24
Club*					163	177				
Chapter									289	558
	145	157	223	231	437	460	418	527	603	801
										1319

*Club membership discontinued in 1913.



SIoux CITY CHAPTER ORCHESTRA

Sioux City Chapter, organized December 26, 1917, now has an enrollment of nearly seventy, and is "still growing." (See May issue of Official Organ)



KALAMAZOO AND BATTLE CREEK CHAPTERITES

These two live chapters hold frequent joint meetings and frolics, and with other Michigan Chapters have held two annual festival concerts



SYRACUSE CHAPTER ORCHESTRA

One of the banner chapters for 1917. For data regarding this successful organization, see The Official Organ, issue of April, 1917

American Guild of B. M. and G.

Page Eighteen

The Cup Winner.

March.

1st Mandolin.

Carl Fischer
Prague
Mandolin
Edition
No. 31

Marziale

10912-55

Carl Fischer, New York.

Louis Tocaben.
arr. by Sereby-Tocaben.

Trio

10912-55

D.C. al Fine

Louis Tocaben's Prize Winning March

Chapters of the American Guild

DEPUTY FIELD SECRETARIES

- W. J. Kitchener, 448 Riverside Drive, New York City.
C. Templeman, 3510 6th Ave., Sioux City, Iowa.
W. Ewing Marks, 103 1-2 Main St., Salem, Ohio.
Daniel H. Teague, Ballard Bldg., Peekskill, N. Y.
J. H. Johnstone, 428 Academy St., Kalamazoo, Mich.
Ernest O. Cook, 16 Prospect Court, Brattleboro, Vt.
- Alliance, Ohio, No. 51—Geo. Vann, C. S., 218 Main St. Popular meeting first Friday in month.
Atlanta, Ga. 57—L'ella Griffith-Bedard, C. S., 488 Peachtree St. Bakersfield, Calif. No. 29—E. A. Shelton, C. S. Regular meetings last Wednesday in each month.
Battle Creek, Mich. No. 9—Edna Dole-Wilcox, C. S., 135 W. Van Buren St. Regular meetings first Tuesday in each month.
Brattleboro, Vt. No. 52—Ernest O. Cooke, C. S., 16 Prospect Court. Buffalo, N. Y. No. 39—J. A. Stengel, C. S., 100 Kingsley St. Regular meetings first Tuesday in each month.
Chicago, Ill. (not chartered)—S. A. Campbell C. S. pro tem, 400 Kimball Hall.
Cincinnati, Ohio. (not chartered)—H. W. Beach, C. S. pro tem 942 Morris St.
Cleveland, Ohio No. 5—Walter Piper, C. S., 746 Euclid Ave. Regular meetings second Tuesday in each month.
Cleveland, Okla. No. 40—Frank B. Richardson, C. S., Box 177. Regular meetings last Monday in each month.
Corona, Cal. (not chartered)—Noah Cray, C. S. pro tem, Box 36.
Dawson, Ga. (not chartered)—Kittie Allen, C. S. pro tem.
Duluth, Minn. (not chartered)—Ben B. Miller, C. S. pro tem, 1708 Jefferson St.
Erie, Pa. No. 35—W. B. Conolly, C. S. Y. M. C. A. Regular meetings first Tuesday in each month.
Farmington, Ill. (not chartered)—Geo. E. Bell, C. S. pro tem.
Frankfort, Mich. No. 33—Harker W. Kirby, C. S. Regular meetings first Thursday in each month.
Fresno, Calif. No. 16—S. L. Polito, C. S., 1051 Roosevelt St.
Glastonbury, Ohio No. 63—John R. Vaughn, C. S.
Grand Rapids, Mich. No. 49—Mrs. Adabelle Dillabaugh, C. S. 6 Empress Theatre Bldg. Regular meetings first Wednesday in month.
Grand Rapids, Mich. No. 59—Roy Killgore, C. S. 44 Michigan St.
Jackson, Mich. No. 1—Chas. Sparks, C. S., Y. M. C. A.
Jackson, Mich. No. 34—Russell Hauk, C. S., 127 S. Durand Ave. Regular meetings first Thursday in each month.
Johnstown, Pa. No. 62—Wesley M. Rohrer, C. S., 413 Franklin St.
Jacksonville, Ohio No. 55—George Gibbs, C. S. Regular meetings first and third Mondays of month.
Kalamazoo, Mich. No. 32—Jas. H. Johnstone, C. S., 428 Academy St. Regular meetings second Tuesday in each month.
Kansas City, Mo. (not chartered)—Thos. C. Wright, C. S. pro tem, 2523 Cleveland Ave.
Lansing, Mich., No. 33—Lester Palmer, C. S. Regular meetings Friday of each week.
Las Animas, Colo. No. 21—D. Peterson, C. S. Regular meetings sixth of each month.
Lawrence, Mass. No. 20—J. L. Ivers, C. S., 373 Howard St. Regular meetings last Friday in each month.
Lewiston, Mon. (unchartered)—John L. Beam, C. S. pro tem.
Lincoln, Neb. (not chartered)—Mrs. Louie M. Allen, C. S. pro tem, 345 N. 11th St.
Long Island City, N. Y. No. 56—J. E. Platz, C. S., 396 3rd Ave. Regular meetings first Monday of month.
Marion, Ohio No. 44—Walter C. Bave, C. S., 265 S. Vine St.
McKeesport, Pa. No. 60—Carl Fritz, C. S., 506 Dersam St. Regular meetings first Sunday of month.
Meadeville, Pa. No. 3—Mae Walther C. S., 779 Liberty St. Regular meetings Tuesday of each week.
Minneapolis, Minn. (not chartered)—J. Harold Wolf, C. S. pro tem, 27 East 14th St.
Muskegon, Mich. No. 61—O. H. Johnson, C. S., 4 Montgomery Block.
- B. W. DeLoss, Morton Apts., 1432 R St. N.W., Washington, D. C.
Mrs. L'ella Griffith-Bedard, 488 Peachtree St., Atlanta, Ga.
Francis Potter, Sanford Hotel, 19th and Farnam Sts., Omaha, Neb.
F. B. Richardson, Cleveland, Oklahoma.
- Newark, N. J. No. 14—A. J. Weldt, C. S., 439 Washington St. Regular meetings third Thursday in each month.
New York, N. Y. No. 4—Wm. B. Evans, C. S., 448-450 E. Tremont Ave. Regular meetings first Saturday in each month.
New York, N. Y. No. 25—Miss Louise Clemencen, Box 92, Palisade, N. J. Regular meetings first Thursday in each month.
New York, No. 54 (New York Professional Chapter No. 1)—Vahdah Olcott-Bickford, C. S., 616 W. 116th St.
Niagara Falls, N. Y. (not chartered)—Carroll N. Parker, C. S. pro tem, 300 Jefferson Av.
Norfolk, Va. No. 48—Miss Grace Jackson, C. S., 410 W. 29th St.
Orange, N. J. No. 43—Frank E. Savale, C. S., 5 Fairview Ave.
Peekskill, N. Y. No. 58—Daniel Teague, C. S. Ballard Bldg. Regular meetings, first Wednesday of month.
Peoria, Ill. No. 10—C. C. Castle, C. S., 825 Lincoln Ave.
Philadelphia, Pa. No. 31—J. Val Bryan, C. S., 1716 Chestnut St. Regular meetings second Thursday in each month.
Pittsfield, Mass. (not chartered)—Edward L. Searl, C. S. pro tem, 20 Dalton Ave.
Plymouth, Mass. No. 50—Robert Holmes, C. S., 87 Sandwich St.
Portland, Me. No. 18—S. A. Thompson, C. S., Y. M. C. A. Bldg. Regular meetings fourth Thursday in each month.
Portland, Ore. No. 27—H. A. Webber, C. S., 2 14th St.
Port Richmond, N. Y. No. 22—Cora L. Butler, C. S., 2074 Richmond Terrace. Regular meetings first Tuesday in each month.
Providence, R. I. No. 2—David Anderson, C. S., 23 Broad St.
Pueblo, Colo. No. 28—Andy Vogel, C. S., 312 Bradford St. Regular meetings first Tuesday in each month.
Rumford, Me. (not chartered)—John T. Zockel, C. S. pro tem, 222 Pine St.
Sacramento, Calif. No. 30—Laura C. Walters, C. S. 3306 Magnolia Av.
Salem, Ohio No. 11—W. Ewing Marks, C. S., 103 1/2 Main St.
San Jose, Calif. No. 15—Mrs. Mae Muntz, C. S., 94 S. Seventh St.
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American Guild of B. M. and G.
Page Twenty

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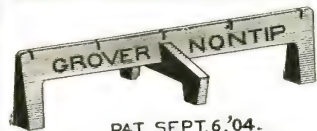
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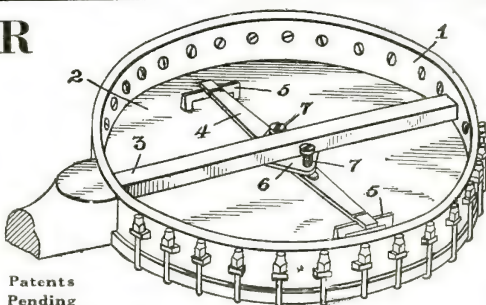


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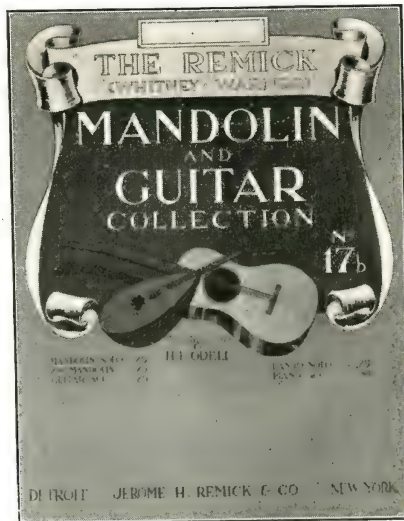
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3

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